

Festival of American Folklife 1982

Smithsonian Institution
National Park Service

National Heritage Fellowships
Program

Festival of
American
Folklife 1982
Smithsonian Institution
National Park Service

June 24-28, July 1-5



Digitized by the Internet Archive
in 2015

<https://archive.org/details/festivalofameric00smit>



Celebrating Beginnings

by S. Dillon Ripley, Secretary,
Smithsonian Institution

This year's Folklife Festival marks three felicitous occasions of international, national and local importance. One hundred years ago, diplomatic relations were first established between Korea and the United States. In the early years of this relationship its framers, particularly Admiral R.W. Shufeldt, who negotiated the "opening" with the aid of the Chinese, may have been somewhat disappointed at its apparent lack of dramatic results. He probably hoped for the kind of acclaim that Commodore Perry received for his forced opening of Japan in 1854. Although few people in the 19th century recognized the importance that the Korea-U.S. relationship would come to have, we are pleased to note that from the very beginning the Smithsonian Institution has had an active interest in the Korean country and its people. Shortly after the opening of diplomatic relations the Secretary of the Smithsonian Institution, Spencer F. Baird, dispatched an ornithologist, Pierre Louis Jouy, to explore and document the species of birds in Korea. Shortly after Jouy's arrival, Secretary Baird dispatched an ethnographer, Jean Baptiste Bernadou, to document the art and culture of what was then the "Hermit Kingdom."

In preparing for the centennial of diplomatic relations, I read some of Bernadou's reports from Korea and was pleased to find that many of the kinds of traditions he found will be represented at this year's Folklife Festival, including musical instrument making, musical performance, pottery making and rituals from the indigenous shamanistic religion of Korea. In addition, we look forward to enjoying other venerable traditions including masked dance drama, hemp-cloth and hat making, and the occupational songs of farmers and women pearl divers. Korean-Americans will also present traditions brought from Korea that have taken root in the American land.

Seventy-five years ago the American nation was also made grander with the addition of the State of Oklahoma. The anniversary of this event – the Diamond Jubilee – is celebrated at the Festival with the presentation of cultural traditions that Oklahomans nourish and support. We are pleased that Oklahomans have invited outsiders to join their celebration by helping us to present it on the National Mall. Traditions associated with ethnic groups in Oklahoma are here as well as those associated with two major Oklahoma institutions – horses and oil. Robust vitality and athletic elegance characterize the traditional work and the play of people involved in oil and horses. And in addition, the performance and crafts of Oklahoma's ethnic peoples bring an aesthetic vitality and stylistic elegance of their own. We welcome the Oklahomans to the National Museum and thank them for sharing with us their cultural patrimony.

On July 3, the Festival will be the site for the ceremony awarding the first annual National Heritage Fellowships. These honors, which have been organized and funded by the National Endowment for the Arts, will be given to traditional musicians and craftspersons who have made outstanding contributions to the cultural life of our nation. We are extraordinarily pleased to be able to present a series of tribute concerts on each day of the Festival to demonstrate our respect and esteem for the talent, vision, and application of the recipients. In addition, an exhibition of crafts by Fellowship winners will be shown, appropriately, in the National Museum of American History through August.

Further, the long-time Folklife Festival goes on to join in celebrating the Festival's return to its original plot on the National Mall among Smithsonian Museum buildings. We celebrate the return to a quieter, more easily accessible, and larger site, and also to one that makes more clearly visible the strong, complimentary relationship between museum collections and the presenters of living traditions.

National Heritage Fellowships Program

by Bess Lomax Hawes

The North American continent has long been hospitable to immigrants – to the first Americans, to Hispanics, to French, to Russians, to English; to Africans, Irish, Jews, Scandinavians, Chinese, Germans; to the homeless, to the hungry, to the rebellious, to the adventurous of the world. The rolling North American land has been broad enough to nourish us all.

Still, none of our settlers came here empty-handed. Each people who undertook the frightening journey to this new land brought with them both mother-wit and know-how as well as their own special part of the vast, centuries-old encyclopedia of particular human solutions to the inescapable human problems. Human beings long ago learned how to take an oak tree and make out of it not only something useful but something beautiful – a carved front door, a woven basket. Human beings long ago learned how to take a melody and make of it a hymn of praise or a song of love, to take a personal experience and turn it into a classic joke or an epic ballad. The particular ways all these things are done depend upon the particular traditional stream within which the artist has developed. Our artistic trades go far back in history, each artist building on what has been learned before.

Being host to an extraordinary number of human beings from different parts of the world, we in the United States are thereby hosts to an extraordinary number of matured and developed artistic and technical traditions. What a privilege. It is this that the Folk Arts Program of the National Endowment for the Arts celebrates through its National Heritage Fellowships. Each year we will greet, salute, and honor just a few examples of the dazzling array of artistic traditions we have inherited throughout our nation's fortunate history. Each year, we will happily present yet another assortment of splendid master American folk artists and artisans who represent still different artistic forms and traditions. We believe that this can continue far into the future, each year's group of artists demonstrating yet other distinctive art forms from the American experience.

For this year of 1982 we commend to your attention:

Dewey Balfa, a Louisiana man, an eloquent musician and spokesman for Cajun culture. His people, exiled centuries ago from French Canada, carved a new homeland in the swamps of the Mississippi Delta and over two hundred years gradually created a new music to celebrate their achievement.

Joe Heaney, an Irishman and a fabled *sean nos* singer of great range and depth. As Irish workmen helped push the expanding system of canals, roadways, and railways across the young nation, Irish tunes became part of the country's standard repertoire. Joe Heaney is one of a long line of Irish bards whose songs speak to our deepest remembrances.

Tommy Jarrell, a North Carolina countryman and a mountain fiddler of storied repertoire and technique. The home-made fiddle was the most important instrument of the frontier, easy to carry along and an orchestra all by itself. In Tommy Jarrell's wise and experienced hands, it still is.

Bessie Jones, a Black woman from rural Georgia with a head full of the oldest and strongest songs of her people. Like Joe Heaney, Bessie Jones sings the "deep songs;" like him, she usually sings without accompaniment. But unlike him, her tradition calls for her children and neighbors to sing in harmony with her, to bear her up, and so make her joyful sound all the more joyful.

George Lopez, a sixth generation woodcarver from the village of Cordova in the Sangre de Cristo mountains of northern New Mexico. His *santos*, or religious figures, are simply carved; their purity of line reflects the purity of spirit that informs this ancient devotional tradition.

Bess Lomax Hawes is the Director of the Folk Arts Program of the National Endowment for the Arts. She has taught folklore at the California State University at Northridge and has been a Deputy Director of The Festival of American Folklife. Her publications include with co-author Bessie Jones, Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage.



St. Michael and the Devil carved by George Lopez of Cordova, New Mexico.

Brownie McGhee's singing lays bare the wit and ironic detachment that characterize the blues of the upland south. His brilliant guitar work is almost casually tossed off; his musicianship is impeccable. Together with his long-term partner, Sonny Terry, Brownie McGhee has influenced many generations of bluesmen and musicians.

Hugh McGraw has labored tirelessly on behalf of his beloved Sacred Harp music, an American choral religious tradition that dates back at least two centuries. A song leader and singing school organizer beyond compare, Hugh McGraw's dedication, knowledge, and musical skills have inspired Sacred Harp singing conventions across the entire south.

Lydia Mendoza began singing in her family *conjunto* (musical group) as they entertained in small towns along the lower Rio Grande Valley a generation ago. She was only six when she began, but her vibrant personality, strong singing voice, and vigorous twelve-string guitar work brought her into early prominence, and many songs now considered standard in the Mexican-American repertoire were first recorded by Lydia Mendoza.

Bill Monroe, song-maker, mandolinist, and father of bluegrass. Once described as "folk music in overdrive," this brilliant musical style takes the familiar American country string ensemble of fiddle, banjo, guitar, and mandolin into a new dimension. Bill Monroe is one of the few living American musicians who can justly claim to have created an entire new musical style.

Elijah Pierce began to carve with a pocket knife at the age of nine. Beginning with traditional forms, such as walking sticks, Pierce later came to carve free-standing figures and then large elaborate bas-reliefs of Biblical scenes and personal experiences. His "sermons in wood" reflect the importance of traditional religion in much Afro-American folk expression.

Adam Popovich, senior musician and a principal shaper of the American *tamburitza*, the most important form of traditional music in older Serbian and Croatian-American communities. Like bluegrass, *tamburitza* music is played by small ensembles of stringed instruments improvising endlessly and brilliantly around traditional melodies. Unlike bluegrass, *tamburitza* singing is fullthroated, liquid and choral. Adam Popovich is master of both voice and instrument.

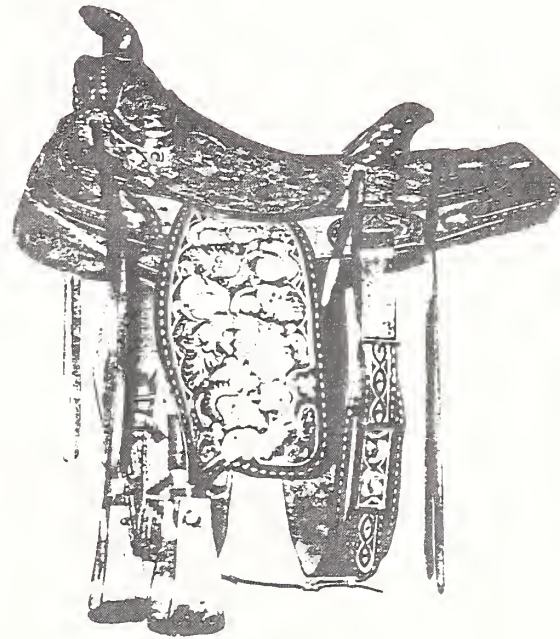
Georgeann Robinson is a member of the Deer Clan of the Osage Tribe and one of the most skilled practitioners of the Osage art of ribbonwork, a needlework tradition that features striking geometric designs executed in brilliant bands of contrastive color. Mrs. Robinson works from designs she has learned from old Osage women and researched through family and museum collections, becoming both scholar and artist of this almost lost tradition.

Duff Severe, saddlemaker and rawhide worker. His work occupies a central place in contemporary Western folk art. Well-made, well-crafted saddles, reins, bits, and bridles are the occasion not only for expert craftsmanship but for the expression of an aesthetic dimension in silver inlay and engraving, in leatherwork and design, in rawhide and in horsehair. Duff Severe is legendary throughout the western states for his mastery of all these crafts.

Philip Simmons, a blacksmith and ornamental ironworker from South Carolina exemplifies skill, excellence and a deep knowledge of traditional design. The lacy tracery of black iron spearpoints, leaves, and scrolls decorating homes and gardens through Charleston and other fortunate southern cities are owed to the work of such skillful artisans as Philip Simmons, his many apprentices and fellow-workers.

Sanders (Sonny) Terry, master musician, peerlessly inventive, has developed his tiny instrument, the simple harmonica, into a mini-orchestra. When Sonny "whoops" the blues, one often does not know which voice is speaking, the instrument or the man. The balletic movements of his hands, the constant interplay between voice and instrument, the infectious beat of his music distinguishes him among all American folk musicians.

The foregoing fifteen master traditional artists have each taken their respective art form to a new height. Each one has built upon the inventions, the perfected techniques, the aesthetic experiments of countless artists in the same tradition who have gone on before – singers, musicians, artisans whose names



Western saddle made by Duff Severe of Pendleton, Oregon. Photo by Ormond Loomis

PHOTO BY MARK MAMALAKIS



Tommy Jarrell
Appalachian Fiddler
North Carolina

PHOTO BY JOHN VLACH



Joe Heaney
Irish Ballad Singer
New York



Philip Simmons
Ornamental Ironworker
South Carolina



Hugh McGraw
Sacred Harp Singer
Georgia



Duff Severe
Western Saddlemaker and Rawhider
Oregon



Lydia Mendoza
Mexican-American Singer
Texas

PHOTO BY CARL FLEISCHHAUER COURTESY OF
AMERICAN FOLKLORE CENTER, LIBRARY OF CONGRESS

PHOTO BY ORMOND LOOMIS



Elijah Pierce
Carver-Painter
Ohio



Bill Monroe
Blue Grass Mandolinist/Singer
Kentucky



Bessie Jones
Georgia Sea Island Singer
Georgia

PHOTO BY RICK KOCKS

PHOTO BY DAVID GAHR

we will never know. As we honor the winners of the National Heritage Fellowships in 1982, we honor their artistic forebears as well. It is this, perhaps, that truly distinguishes these awards – that in the persons of these outstanding individuals we can honor an entire tradition and the long line of earlier artists who have helped invent the many folk art forms that grace our land and our people.

The National Endowment for the Arts' National Heritage Fellowships will be awarded annually. The Folk Arts Program of the National Endowment for the Arts welcomes nominations for the 1983 Heritage Fellowships. Please send your nomination to the following address by October 1, 1982 – Folk Arts Program, National Endowment for the Arts, 2401 E Street, NW, Washington, D.C. 20506.

PHOTO COURTESY OF THE ARCHIVES OF
THE ETHNIC FOLK ARTS CENTER



Dewey Balfa
Cajun Fiddler
Louisiana



Adam Popovich
Serbian-American Instrumentalist
Illinois

PHOTO BY DAPHNE SHUTTLEWORTH



Georgeann Robinson
Osage Ribbonworker
Oklahoma



George Lopez
Hispanic Woodcarver
New Mexico

PHOTO BY T. HARMON PARKHURST
COURTESY OF MUSEUM OF NEW MEXICO
SANTA FE



Sonny Terry
Blues Harmonica Player
New York

PHOTO COURTESY OF AGENCY FOR
THE PERFORMING ARTS



Brownie McGhee
Blues Guitarist
California

PHOTO COURTESY OF AGENCY FOR
THE PERFORMING ARTS

folklife
le, jockey – Fort
ce trainer –
r – Fort Cobb
om – Fort Cobb
n, jockey – Walters
room – Walters
n, race and per-
ouncer – Chelsea
key – Jones
groom – Jones
er – Jones
tion announcer –
rel racer –
barrel racer –
ddler – Sapulpa
guitarist – Sapulpa
ord, fiddler –
ues singer –
and
ist – Redding,
alist, guitarist –
alist – Fittstown
fiddler – El Reno
g, cowboy singer
fiddler –
na
Oklahoma City
arist, mandolinist
r – Oklahoma
y, Sr., gospel
– Ada
y, Jr., electric bass
y, guitarist – Ada
ancer – Oklahoma
rmonica player –
sy, Honoring
cer – Norman
ngers
resident, Orga-
ka
– Wetumka
on – Earlsboro
– Holdenville

Lurena Douglas – Earlsboro
Myrtle Hill – Wewoka
Ophelia Pruitt – Earlsboro
Henry Samilton – Wewoka
Rev. Robert Shelton – Oklahoma
City
Hurlena Spencer – Wewoka
Freda Faye Tietz, clog dancer –
Ripley
Claude Williams, swing fiddler –
Kansas City, Missouri
Johnnie Lee Wills Band
Clarence Cagle, pianist – Rogers,
Arkansas
Jon Cummins, electric bass player
– Tulsa
Shirl Cummins, singer – Tulsa
Candy Noe Ferguson, soloist – Tulsa
Roy Ferguson, guitarist – Tulsa
Benny Garcia, fiddler – Oklahoma
City
Joe Holly, fiddler – Fresno,
California
Rudy Martin, clarinetist – Enid
Tommy Perkins, drummer –
Oklahoma City
Glenn Rhees, saxophonist –
Collinsville
Jack Rider, steel guitarist – Stilwell
Johnnie Lee Wills, band leader –
Owasso
Robert Wommack, trumpet player
– Treece, Kansas
Oil Industry
Virgil Anderson, pipeliner –
Drumright
Leroy Bath, pipeliner – Tulsa
Neal Budge, pipeliner – Cushing
Melvin Cook, pipeliner –
Drumright
Steve Council, explorer – Ponca
City
Brice Downing, pipeliner – Tulsa
Roy Garten, explorer – Ponca City
Bill Gibson, explorer – Tulsa
Edward Herndon, oil driller – Enid
Bill Hester, pipeliner – Drumright
Helmut Lenske, oil driller – Enid
Fred McAninch, oil driller – Enid
John Marks, explorer – Tulsa
Clarence Merrill, pipeliner –
Drumright
Jim Rodriguez, oil pumper –
Oklahoma City
Chuck Schreck, explorer – Ponca
City
Ancil Settle, gager – Drumright
Lee Roy Smaltz, doodlebugger,
witcher – Cushing
Darrell Smith, pumper, model
builder – Oilton
Tom Spradlin, oil model builder –
Oilton

Korean Participants

Note: In Korea, it is customary to list the family name followed by the first names. We have listed our Korean National participants in that manner while Korean-Americans are listed according to their preference.

Yangju Pyol Sandae Mask Dance Drama

Hwang Kyung-hee – Kyonggi Province, Korea

Kim Chung-sun – Kyonggi Province, Korea

Kim Soon-hong – Kyonggi Province, Korea

Ko Myung-dal – Kyonggi Province, Korea

Suk Chong-kwan – Kyonggi Province, Korea

Yoo Kyung-sung – Kyonggi Province, Korea

Shinawi-Folk Instrumental Ensemble

Kim Chung-mahn – Seoul, Korea

Kim Moo-kyung – Seoul, Korea

Kim Tong-jin – Seoul, Korea

Pahk Duk-yong – Seoul, Korea

Instrument Maker

Choi Tae-soon – Seoul, Korea

Hwanghae Province – Folk Ritual

Choi Eun-jun – Inch'on City, Kyonggi Province, Korea

Kim Keum-hwa – Seoul, Korea

Lee Ok-ja – Inch'on City, Kyonggi Province, Korea

Yoon Chung-hwa – Seoul, Korea

Chindo Island – Farmers Songs

Cho Kong-ryeh – South Cholla Province, Korea

Kim Hahng-kyu – South Cholla Province, Korea

Cheju Island – Women Divers Songs

Kim Ju-san – Cheju City, Korea

Kim Joo-ok – Cheju City, Korea

Hempcloth Maker

Kim Jum-soon – South Cholla Province

Earthenware Pottery Maker

Shim Sang-oon – Kyonggi Province, Korea

Horse Hair Hat Maker

Chung Choon-mo – South Kyongsang Province, Korea

Korean American Participants

Children's Area

Mark Chang – Cambridge, Massachusetts

Hein Kim – Bloomfield, Michigan

Sue Ann Lee – Bloomfield Hills, Michigan

Wook Lee – Cambridge, Massachusetts

Music

Au Myung-ja, kayagum – Honolulu, Hawaii

Choi Kyung-man, piri, taep'yongso player – Glendale, California

Choi Sung-ja, kayagum player – Glendale, California

Lee Byung Sang, taegum, tangso player – Ontario, California

Lee Yun-ja, dancer – Ontario, California

Park Hi-ah, dancer – Leucadia, California

Sung Kum-you, dancer – Honolulu, Hawaii

Un Bang-cho, dance artist – Chicago, Illinois

Yim Hwa-yon, dancer – Chicago, Illinois

Seamstresses

Park Hea Sun – Rockville, Maryland

Kim Sung Duk – Silver Spring, Maryland

Shin Bok Soon – College Park, Maryland

Oriental Screen Maker

Yoon Sam Kyun – Arlington, Virginia

Noodle and Kimchi Maker

Lee Young Sil – Fairfax, Virginia

Embroiderer

Kim Jung Ja – Arlington, Virginia

National Endowment for the Arts National Heritage Fellowships Program

Fellowships Recipients

Dewey Balfa, Cajun fiddler – Basile, Louisiana

Joe Heaney, Irish ballad singer – Seattle, Washington

Tommy Jarrell, Appalachian fiddler – Mt. Airy, North Carolina

Bessie Jones, Georgia Sea Island Singer – Brunswick, Georgia

George Lopez, Hispanic woodcarver – Cordova, New Mexico

Brownie McGhee, Blues musician – Oakland, California

Hugh McGraw, Sacred Harp singer – Bremen, Georgia

Lydia Mendoza, Mexican-American singer – Houston, Texas

Bill Monroe, Blue Grass Mandolinist and singer – Kentucky

Elijah Pierce, Carver-painter – Columbia, Ohio

Adam Popovich, Serbian-American instrumentalist – Dolton, Illinois

Georgeann Robinson, Osage ribbonworker – Bartlesville, Oklahoma

Duff Severe, saddlemaker and rawhider – Pendleton, Oregon

Philip Simmons, ornamental iron worker – Charleston, South Carolina

Sonny Terry, Blues musician – Holliswood, New York

National Heritage Fellowships Participants

Crafts

Silvanita Lopez, Hispanic woodcarver – Cordova, New Mexico

Orlene Ortiz, Hispanic woodcarver – Cordova, New Mexico

Ronnie Pringle, blacksmith – Charleston, South Carolina

Silas Sessions, blacksmith – Charleston, South Carolina

National Heritage Fellowships Participants

Music

Pedro Ayala, Mexican-American musician – Donna, Texas

NEA

José Silva, Mexican-American musician – Donna, Texas

Beausoleil

David Doucet, guitarist, vocalist – Lafayette, Louisiana

Michael Doucet, leader, fiddler – Lafayette, Louisiana

Errol Verret, accordion player – Breaux Bridge, Louisiana

Billy Ware, percussionist – Lafayette, Louisiana

J.C. Burris, blues harmonica player – San Francisco, California

Andy Cahan, banjo player – Galax, Virginia

Hazel Dickens and Friends, Bluegrass music – Washington, D.C.

Alice Gerrard, vocalist, guitarist – Galax, Virginia

Styve Homnick, drummer – New York City, New York

Irish Tradition

Bill McComiskey, accordion player – Baltimore, Maryland

Brendan Mulvihill, fiddler – Washington, D.C.

Andy O'Brien, guitarist, vocalist – Washington, D.C.

Mick Moloney, tenor banjo player, mandolinist – Philadelphia, Pennsylvania

Eugene O'Donnell, fiddler – Willow Grove, Pennsylvania

Douglas Quimby, Georgia Sea Island Singer – Brunswick, Georgia

Frankie Quimby, Georgia Sea Island Singer – Brunswick, Georgia

Charlie Sayles Blues Band

Darryl Anderson, bass player – Washington, D.C.

Mark Puryear, guitarist – Washington, D.C.

Charlie Sayles, leader, harmonica player, vocalist – Washington, D.C.

Eddie Williams, drummer –
Washington, D.C.
Larry Wise, harmonica player –
Alexandria, Virginia

Mike Seeger, Appalachian style
singer and instrumentalist –
Lexington, Virginia

The Popovich Brothers Tamburitza
Orchestra

Bob Lalich, Tamburitza musician –
Lansing, Illinois

John Lazich, Tamburitza musician
– Lansing, Illinois

Peter Mistovich, Tamburitza musi-
cian – Dalton, Illinois

Ted Popovich, Tamburitza musician
– South Chicago, Illinois

Festival Staff

Participant Coordinator: Mary Rae
Thewlis

Assistants: Arlene Liebenau, Mark
Puryear

Assistant Designer: Linda McKnight

Lay-out Assistants: Joan Wolbier,
Sharon Davis

Oklahoma Program Coordinator:
Sue Manos

Oil Technical Coordinator: Gary
Floyd

Heritage Program Coordinator:
Marjorie Hunt

Children's Area Coordinator: Jean
Alexander

Crafts Assistant: Lorna Williams

Program Assistants: Larry Deemer,
Kim Bo Yun, Anita Smith, Barbara
Smith

Korean Cultural Liaison: Cho
Saung Sook Yun

Festival Aides: Laurie Goldsmith,
Susan Levitas, Joe Viola

Administrative Assistants: Dorothy
Neumann, Mary Scruggs

Supply Assistant: Kim Kovac

Supply Consultant: Mike Santoro

Volunteer Coordinator: Tiny
Ossman

Assistant: Dana Locke

Technical Coordinator: Richard
Derbyshire

Technical Consultant: Bill Janes

Crew Chief: Kate Porterfield

Grounds Crew: Chuck Erickson
Butch Ivey, Deidre Leavell, Peter
Magoon, Terry Meniefield, Becky
Miller, Fred Price, David Spener,
Philip Wiggins

Grounds Assistants: James Brown,
Alison Leonard, Van Mertz, Franklin
Poindexter, Elaine Reinhold,
Nick Smith, Lisa Stratton

Sound Crew Chief: Mike Rivers

Sound Technicians: Gregg Lamping,
Harriet Moss, Peter Reiniger,
Steve Green, Mathieu Chahert

Stage Managers: Nick Hawes, Al
McKenney

Public Information: Kathryn
Lindeman, Abhy Wasserman,
Laurie Wertz

Interns: Betsy Tyrie, Linda Johnson,
Martha Kokes

Office Assistant: Liz Taverniti

Photographers: Richard Hofmeister,
Kim Nielsen, Dane Penland, Jeff
Ploskonka, Jeff Tinsley.

Risk Management: Alice Bryan

Insurance: Julie Hoover

Fiscal Liaisons: Jim Evans, Joan
Long, Carolyn Mack, Lorraine
Norman, Forrest Park, Rosemary
Parsell, Clare Pettey, Craig
Sargent, Denise Scarbro, Karen
Williamson

Concessions Consultant: W.J.
Strickland

Fieldworkers/

Presenters

Hannah Atkins

Jay Bailey

George Carney

Rodger Harris

Alan Heyman

Geraldine Johnson

Susan Kalcik

Doug Kim

Kim Yong Pil

Paul Lehman

Guy Logsdon

Lucy Long

Clydia Nahwoosky

Fred Nahwoosky

Michael Saso

Robert Sayers

Dan Sheehy

Bob Teske

Peggy Yocom

Yoon Yeol Soo

Zozayong

Internal Office Support

Accounting

Supply Services

OPlants

Exhibits Central

Duplicating

Travel Services

Horticulture

Contracts

Grants & Risk Management

Photographic Services

Communication & Transportation

Audio-Visual Unit

Museum Programs

Security & Protection

Membership & Development

Congressional & Public Information

Elementary & Secondary Education

Grants & Fellowships

General Counsel

Special Thanks

Phil Osterhout, Phil's Pipe Thread-
ing Service

Clovis Hester, Cimarron Pipeline
Construction, Inc.

Dennis Moriarty, Trans-Eastern
Inspection, Inc.

Dave Namgle, Lincoln Electric Co.

Dale Robertson, Haymaker Farms

Sgt. Quinto M. Gesiotto, U.S. Park
Police

Zozayong, Yoon Yeol Soo, Emille
Museum.

Nguyen Dinh Thu, Vietnamese
American Association

Mercedes Zamudio

Anita Martinez

Linda J. Placanica

Carmela Vaccaro

Elaine Kurin, "Eating"

Lyntha Wesner, "Eating"

Robert Spedden

William Ames, Ames Indian Arts
and Crafts Shop

Sutton-Landis Shoe Machinery

Faribault Woolen Mills

Pendleton Woolen Mills

Pearce Woolen Mills

Randall

University of Tulsa
Grayson Greer, Audley Farm
Mertz, Inc.
Continental Oil Co.
CMI Corporation
George E. Failing Drilling Co.
Bill Hodges Trucking Co., Inc.
Seismograph Service Corporation
Columbia Gas Transmission Corp.
Caterpillar Tractor Co.
Dr. Key P. Yang, Library of Congress
Joe Hatch
Michael Carrigan
Richard Ahlborn
James Piper
Nadya Makovenyi
Walter Lewis
Carl Fleischhauer
Elizabeth Dear
Estelle Friedman
Garris Wolfe
American Folklife Center, Library
of Congress
Dan Patterson
The Ethnic Folk Arts Center
Christine Mather
Tim Lloyd
Betsy Tyrie
Charles and Jan Rosenak
Barry Ancelet
Linda Hardigan
Charles Briggs
Josh Dunson
Jeffrey Wolf
Constance Higdon
Ormond Loomis
John Vlach
Fred Lieberman
George Horse Capture
Jean Forst and Seneca Falls
Greenhouse
Lowell Pirney and the Fairfax
County Park Authority
Victor Miller and the Beltsville
Agricultural Research Center
Emmanuel Petrella, National
Zoological Park
Jim Kincheloe
Copelands The Mt. Vernon
Flagmakers, Inc.
Robert F. Hettinger, Continental
Can Company
Lance Poling, Shepler's
His Excellency Lew Byong Hion,
Ambassador of the Republic of
Korea
Rhee Jin Bae, Embassy of Korea
Yoon Sam Kyun
Choi Joon Young
Yoon Yeol Soo
Kim Yong Pil
Dr. Kim Kyu-Taik
David S. Rubin
Dennis Rude, Cathedral Stone
The American Quarter Horse
Association
The Oklahoma Quarter Horse
Association
Heritage Place
Melvin Hatley
Robert W. Moore
Walter Merrick

